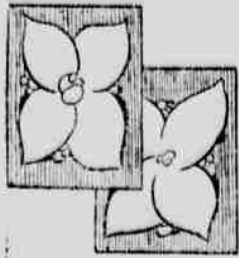


Smart Frocks for Indian Summer Affairs



Lane



To this
Graceful
Tucked Chiffon
Dance-frock
The Green
and Gold
Belt Adds
Distinctive
Emphasis



A Bridge
Gown of
Deep Red Chiffon
Mounts Itself
Over Dotted
Blue and White Satin



This
Skirt has
Several
Lengths
but the
Little
Jacket Expresses
One Idea—
Smart Simplicity

ging overskirt is wonderfully effective in color. The skirt is of black satin and jet fringe weights down the tunic so that the satin hangs in soft, rich folds. The coat is of fawn silk in a deep orange shade with all-over embroidery in jet beads. Cuffs and collar are of black satin, the collar having a facing of orange silk. The wide belt of black velvet passes through slashes in the coat fronts, giving the front of the coat a straight, loose line though the sides and back are slightly fitted. Boots of antelope kid and a new sailor of black satin and flesh pink tulle, with a faint pink rose, accompany the costume which is suitable for afternoon bridge, a restaurant tea, a matinee or any other semi-formal afternoon affair.

Practical Frocks Of Taffeta.
The redingote frock of taffeta, worn with the latest thing in velvet sailors—almost guileless of trimming—is a practical model for autumn wear in town. It is more than practical; it is exactly the sort of frock one should have to tide over Indian summer weeks. Of dainty pussy willow taffeta, made in the latest mode, and in a rather dark, neutral color, it may be worn anywhere one goes in the demimaison. It is not too dressy for shopping or restaurant luncheon; it is formal enough for any afternoon affair likely to occur before the real "season" opens; it is ideal for autumn traveling; and one might wear it with propriety at a quiet restaurant dinner.

Skirt and tunic are of the same silk—pussy willow taffeta in a dark plum color—and embroideries in lighter tones of the same color are worked on sash and sleeve. The tunic has a redingote suggestion with low waistline and a very full flare at the edge. The bodice is smartly severe, with its long, tight sleeves and collar and lapel in mannish style. Bodice and tunic are in one cut in such circular fashion that the full folds of the tunic taper into small pleats in the bodice. A smart touch is the separate collar of white satin which is detachable so that it may be slipped out and freshened when necessary. The velvet sailor has a single, chalk white rose resting on the brim.

A princess frock of navy blue taffeta has no waistline at all—and might be called ultra-princess, in that it is fitted from bust to hip by means of seams or darts, five on either side of the center front, where there is a flat panel. The skirt flares dashing, and underneath is a facing of scarlet silk—yet more dashing—which shows every time the wearer of the skirt steps out. This frock is one of the extremely short models—too short to wear with a boot, for the top of the boot would show and make an ugly line of demarcation. So pumps and silk stockings are the accompaniment of this frock. It is hard to say where the craze for short skirts is going to end. One never dreamed that they would dare to mount above the boot top, but there they are—some of them—and they could scarcely be shorter without suggesting a bathing suit.

Trotter Frocks Of Faille.
The trotter frock must have a tailored suggestion, else it is not a trotter at all. Such a frock, according to the subtle distinctions of Paris, is suitable for morning wear; for shopping in the

afternoon; for traveling or for motor-ing, beneath a smart motor coat. It is not supposed to be worn, however, at the theatre or at any formal afternoon affair. It is, of course, entirely out of place at an evening entertainment. A trotter frock for Indian summer is pictured in the model of dark blue faille, embroidered with a festoon pattern done with jet beads. This frock shows two definite fashion features; the tremendous vogue of jet, and the faded for uneven skirt-lengths. Here is a skirt that sags frankly at back and front—no pretense about the matter at all, but swinging jet tassels at either side seem to make things all right and balance the uneven lengths nicely. The jacket is an early Victorian affair, with its bend-shoulder fronts opening over a frilly white blouse, and its slashed bell sleeves in whose openings are set frills of white batiste.

An attractive trotter frock was seen in a Fifth avenue window last week. Dark blue faille and taffeta of the same shade were combined. The skirt was box pleated from belt to ankle to lay flat on the floor. The bodice—rather to boot-top for the skirt—had a wide border of the taffeta, attached to the faille under a curlicue braiding, was pleated along with the skirt itself. Pockets of the faille, attached with more curlicue braiding held down the pleats at either side of the skirt-front and at the hip a short pleated section, bound with braid, hung over the skirt, below a surprise bodice. This surprise was well managed, for the gathered tulle, not from the shoulder as is usual, but from raglan armholes, outlined with the curlicue braiding. The long sleeves of taffeta were finished with turned back cuffs of white hemstitched crepe de chine, and a collar to match rolled over at the neck, fitting rather high at the back, but opening in front to show a bit of the throat.

Afternoon Frocks To Dance In.
The two frocks of chiffon are intended for restaurant and dancing wear, though these frocks are quite proper for street wear in the afternoon, during Indian summer days.

One is of black chiffon, elaborately tucked, and dropped over a foundation of white taffeta. The edge of the skirt is hemmed with black satin to insure stability and at the hip the skirt is shirred in rows over five cords. If anyone thinks it is an easy matter to lay chiffon in even, regular tucks like this, let her try it and an hour's work will convince her that no piece would be really too high for such a skirt as the one pictured. The waistcoat of white satin, dropping over the skirt in bib, or apron fashion, is a particularly smart detail of the frock and a clever touch of color is given by the belt of green and gold braid which fastens under a cluster of green and black grapes. The sleeves, slashed to the elbow over fluffy white frills, are also very chic. On the smart little hat of black velvet four green wings are adroitly poised—altogether this is a very authoritative and compelling costume for an October afternoon.

Another chiffon model, for autumn belées or dancing wear, shows Indian red chiffon draped over blue silk dotted in white. The silk is a rather bright shade of blue but the dark

A New
Redingote
Frock of Silk and the
Latest Velvet Sailor

A Tailored Trotter
Frock in Dull Blue
Embroidered with Jet
Shows the Irregular Skirt Length now the Fad

Making Things Easy for the Housekeeper

It is a far cry indeed from the low-ruffled kitchen of our great-grandmother's day where help for the housekeeper were of the most elementary sort and woman must slave unrelentingly twelve hours out of the twenty-four to provide the meals for the family; to modern, well-equipped kitchen in which housekeeping is made almost a play. And as conveniences have increased, kitchens have grown smaller. Fewer steps have to be taken, these days, from range to ice box and from pantry to sink. All the necessary supplies are ready-to-hand on convenient shelves over the mixing table; a perfect gas range cooks things in no time at all—and the elevator to the basement takes care of everything left over. Rather different, one believes, from great-grandmother's time, when ashes had to be sifted, garbage buried, papers burned up; when the need of a cup of milk took one to the dairy room; the need of potatoes took one down cellar; and when, moreover, butter had to be churned, fats tried out for frying, soap must be made at home; and when among other duties the housewife was expected to raise her chickens and hunt eggs in the barn. Small wonder the dames of those times had scant time to consider burning questions of Feminism, the vote and last French fashions!

Each year some new comfort and convenience is being added to the already long list which lightens the housekeeper's burden and it is probable that one's great-grandmother, could she come back and visit the beautifully equipped kitchen of her great-granddaughter, would wonder what in the world the bride was going to do with her time, so much of it would surely hang heavy on her hands. The very latest work-saver is a new ice cream freezer which has lately been put on the market—a freezer that freezes without turning. It is a vacuum compartment, outside of the ice chamber that holds the secret—ah, the wonderful things that a vacuum will do, and the half have probably not yet been discovered! A picture of this new freezer shows what a neat and tidy little affair it is, quite fit to be kept in the sple and span butler's pantry, or even in the dining room itself. The custard of cream and eggs may be put in the freezer just before dinner is ready, and by the time des-

sert has been reached, the cream will be frozen to just the right, delicious consistency. Ices, sherbets, mousses and other frozen desserts can be prepared with equal ease.

A modern dishwashing machine is shown. No woman need be a slave to washing dishes three times a day if one of these labor-savers is in her kitchen. Once a day, perhaps after the morning meal when one is more in the mood—and in the clothes—for kitchen work than at evening time, all the dishes may be washed up at once. After each meal the plates and platters carefully scraped as clean as possible, are stacked in the dishwasher. Cups, glasses and silver have their special place in the big machine. Some good hot water, a pinch of washing powder and a slight arm movement for a minute or two, and the dishes are clean. A little more hot water to rinse them, and then, so thoroughly are they drained in their racks in the machine, they may be whisked dry in a jiffy and set away in their places.

The conveniences for the modern



Vacuum Freezer Turns Ingredients Into Delicious Ice Cream.

housekeeper are too many to enumerate, but a few helpful things may be mentioned here. The Porcelain table is an attractive article of kitchen furniture and is sanitary to the last degree. It is about the size of an ordinary kitchen table and is made of iron fused with enamel at high temperature so that the top and even the legs of the table have a surface like a handsome porcelain bathtub. There is a metal drawer in the table for knives and other kitchen implements. This table is ideal for mixing pastry, though it is wisest to cover it with linoleum when dishes are to be washed on it, for the wet porcelain top is slippery, and glasses may easily be broken if carelessly set down.

A new egg tester is rather a unique affair and nobody need complain of a breakfast egg which is unpalatable if one of these odd little testers is kept in the kitchen. Fresh eggs are pinkish and translucent; with age the egg becomes darker and more opaque, but freshness may not always be recognized by holding an egg between the eye and the light. The tester is simply a pasteboard box with three holes in

the lid and a mirror in the bottom. The egg is put into the holes and through slits in the sides of the box one can peep at their reflection in the mirror. The rays of light are condensed in the dark box somewhat as in a camera and the mirror in the box tells a true tale of the conditions of the eggs above.

Covers for molding board and rolling pin are rather a novelty. These covers are stretched tight over board and pin, the board cover being of close-woven white duck and the pin cover of knitted fabric. It is claimed that biscuits, made by use of covered molding board and rolling pin, are more light and tender than the ordinary sort; and that piercest is more delicate and flakey.

Every housewife will appreciate a new gas heater which positively will not smell. Comfortable as a gas stove is on chilly days, before the furnace fire is lighted, almost anybody who is familiar with the idiosyncrasy of one of these stoves would prefer to be shivery rather than endure the disagreeable odor given out by the contraption; or—looking an odor—the stuffy atmosphere created by the stove. But this new gas heater has no odor whatsoever, and heats a room without drying up the air in it. One part of the flame, turning downward, keeps a receptacle full of water steaming hot all the time and the percentage of humidity in the room remains unaltered.

A very little convenience which is also a very big convenience to the housewife, is an adjustable broom-handle holder which never becomes loose. The broom can be kept several inches above the floor by this device so that the brush portion of the broom is not injured. There is also an adjustable clothes-line fastener which has the knack of keeping any rope fastened from one support to another taut and firm. This handy little fastener is useful to keep the cords on which window curtains are stretched, taut and tight also; or the line stretched over the range for drying dish towels.



That Household Machine—Dishwashing—Is a Thing Of The Past. And Hot Water And Soap No Longer Spoil The Housekeeper's Hands.

Establishment of the Princess Vogue Is Assured— Two Silks In Combination; If Not, Silk and Serge—Fall Frocks Are Almost Alarmingly Short—Braid Trimmings the Craze.

WHATEVER else one buys for autumn, there must positively be the new little, fresh little, smart little frock—the one over the Indian summer season when the weather is too sultry for a tailored suit, yet last summer's costumes are impossibly passé.

Taffeta And Satin Fall "Running-Mates."

Two silks used together give the decided note of autumn smartness; and if two silks are not smart, silk and serge may be employed. Francis, who has opened a shop in London since the beginning of the war, shows a most captivating taffeta and satin combination. This frock is doubly interesting because there is a cunning jacket to match it—a jaunty bit of a jacket, gathered into a pipings at a low waistline and buttoned severely all the way down the front with covered buttons and big loops made of the silk. The ends of the long sleeves are piped and there is no collar to the jacket; it is simply finished at a rounded neck-line with a piping. The collar, one may add, is all on the frock—a marvel of a collar, rising quite to the ears at the sides, above the ears at back, and opening in front in two points, like a round-tail-wing dress collar. Below the neck, this stupendous collar runs down into the bodice in

four piped scallops; one over each shoulder, one at the back and one at the front. The frock is made of watermelon pink taffeta checked in black crossbarred lines. The jacket is of navy blue satin; so is the collar just described. The bodice rather at the waistline, and the full skirt also; under a wide, fitted girdle of the navy satin, scalloped and piped along both edges. A scalloped and piped border of the satin, eight inches wide, trims the foot of the skirt, and midway of the skirt's length is another scalloped and piped trimming band of the satin. A dashing frock this, that could not escape attention anywhere.

One of the afternoon dresses illustrated has a little coat instead of a bodice—this model also is by Francis. An arresting feature of this frock is the skirt in two lengths. A precise lady of the old school of dressmaking would probably exclaim that the over-skirt has exactly below the skirt—and this is exactly what dressmaking of the advanced school seeks to suggest. Overskirts and petticoats sagging below the skirt proper, are the very spirit of the mode, and if you have a charming petticoat of pleated silk, you are quite at liberty to display it, an inch below the short-tailed skirt. This is the fashion, and who shall say you nay? The Francis frock with sur-